

3rd



COAST MUSIC

ELENI MANDELL

#120/209 JANUARY 2007

FAR & Away

2006

•

**JOHN THE
REVEALATOR**

•

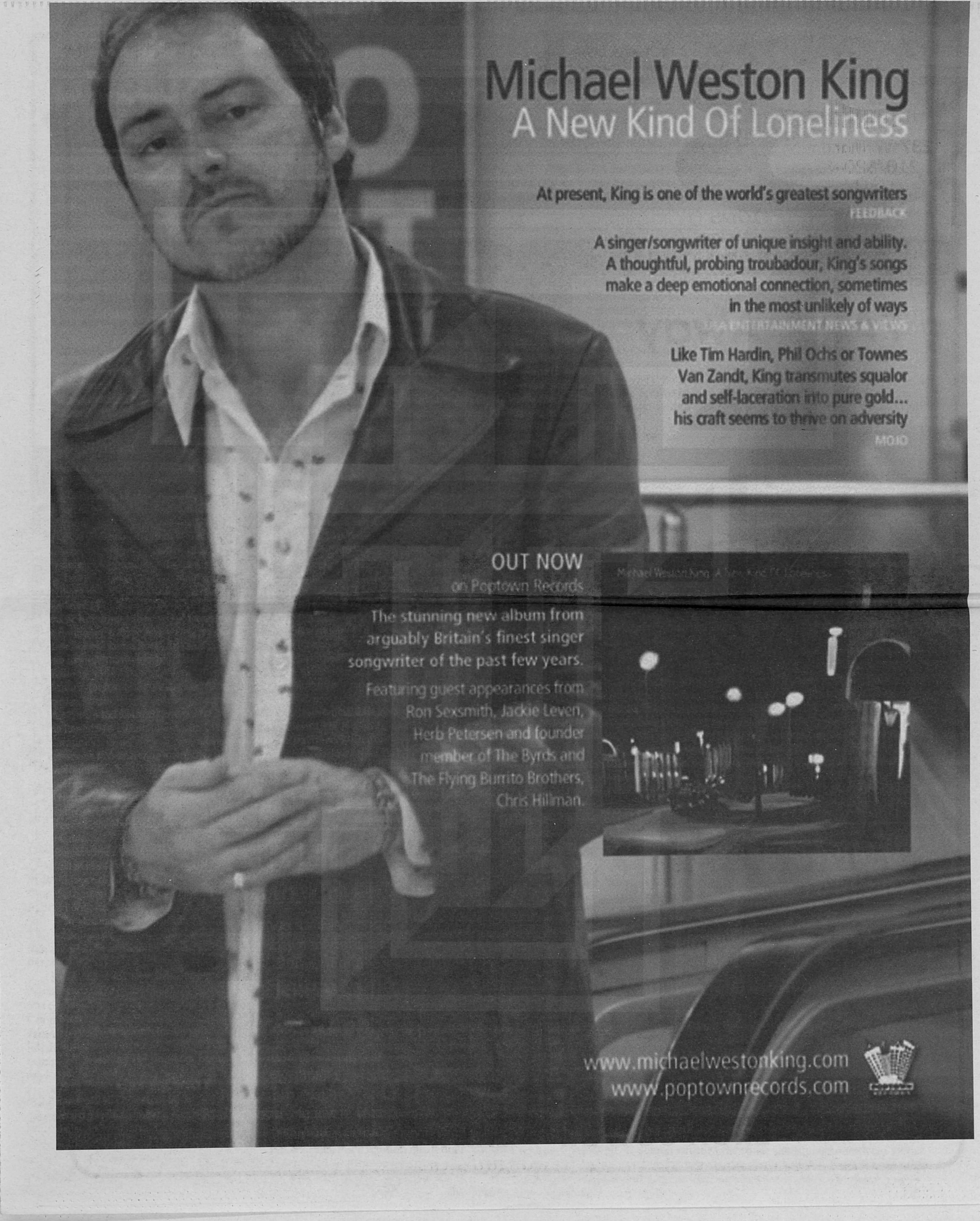
**FREEFORM
AMERICAN
ROOTS #89**



ROOTS BIRTHS & DEATHS

REVIEWS *** (or not)**

Eilen Jewell • Eleni Mandell



Michael Weston King

A New Kind Of Loneliness

At present, King is one of the world's greatest songwriters

FEEDBACK

A singer/songwriter of unique insight and ability. A thoughtful, probing troubadour, King's songs make a deep emotional connection, sometimes in the most unlikely of ways

USA ENTERTAINMENT NEWS & VIEWS

Like Tim Hardin, Phil Ochs or Townes Van Zandt, King transmutes squalor and self-laceration into pure gold... his craft seems to thrive on adversity

MOJO

OUT NOW

on Poptown Records

The stunning new album from arguably Britain's finest singer songwriter of the past few years.

Featuring guest appearances from Ron Sexsmith, Jackie Leven, Herb Petersen and founder member of The Byrds and The Flying Burrito Brothers, Chris Hillman.

Michael Weston King: A New Kind Of Loneliness



www.michaelwestonking.com
www.poptownrecords.com



3rd COAST MUSIC

237 W Mandalay Dr, San Antonio, TX 78212
210/820-3748 • john@3rdcoastmusic.com
publisher/editor • John Conquest

SUBSCRIPTIONS (12 issues)

US/Canada • \$18 (1st class)/\$6 (email, PDFs)
Elsewhere • \$30 (air mail)/\$6 (email, PDFs)

SPONSOR
FARM

Friends of
American
Roots Music

REVIEWS CODE

***** Killer
***** What's not to like?
*** Can do better
** Why did they bother?
* Piss on this noise
? I don't get it

% Fraction of what you pay for

COVERS: A CASE STUDY

October and November's issues were dominated by albums consisting largely, even entirely, of covers, which kept raising the problem of where each fell in the obscure to familiar spectrum. Trouble is, positioning them is unavoidably subjective, dependent age, affinity, taste and diligence. Some songs, at least for certain generations or aficionados of specific genres, are beyond familiar, fixed in the memory forever by the original or definitive versions, even ones you loathed (*American Pie*, for instance). Far more, never recorded by anyone (even Cindy Walker had plenty of these in her satchel), are beyond obscure. In between, are countless songs that you or I will never hear and of the ones we do, most will go in one ear and out the other, some will leave varying degrees of residual trace, a few will make a permanent impression.

Some years ago, during the Garth Ages, when Austin country musicians were stunned by the meteoric rise of BR5-49, I observed that what one of them dismissed as "Country Music 101" might well be, quite likely was, revelatory in Nashville. The point, of course, being that what's familiar to me may be obscure to you, and vice versa. So I figured that to get any kind of semi/quasi/sorta kinda objective slant, I needed several extra pairs of ears. Taking Miss Leslie & Her Juke Jointer's **Honky Tonk Happy Hour** as a case study, I asked some FAR reporters who rated it highly to classify her 15 covers as follows:

- 1 New to me, thanks Leslie
- 2 I haven't heard this in far too long, great to hear it again
- 3 Good standard, I never tire of stuff like this
- 4 I love the original and don't need a cover however well done
- 5 Country Music 101, way too obvious

My thanks to Richard Schwartz (*Amarillo Highway*, KZMU, Moab, UT), Danny Birch (*Radio Vagabond*, www.radiovagabond.com), Dave Chamberlain (*Sagebrush Boogie*, WRFG, Atlanta, GA) and Joe Farara (*Fancy Eatin' Table*, WJSC, Johnson, VT), who went to the trouble of indulging me in this. Whether they, or rather we, as I threw in my own 2¢ worth, are a scientific sample is well open to question, but what came out of this was a surprising degree of unanimity. Even when we differed, it was almost always by only one gradation, 1/2 or 2/3. The major exception was *You've Still Got A Place In My Heart*, for which Schwartz created a sixth level, "shouldn't have been done even once," a verdict with which I tend to agree.

Leslie's big winners were Glenn Barber's *Yes, Ma'am, He Found Me In A Honky Tonk*, George Jones' *Everything Ain't Right* and *Ship Of Love*, Johnny Paycheck's *I'm Barely Hanging On To Me*, Mel Tillis' *The Arms Of A Fool* and Connie Smith's *Cry, Cry, Cry*, which pulled mostly 1s or 2s, though Jones' *Things Have Gone To Pieces* had a string of 2s wrecked by a single 5 (Joe was a little harder to please than the rest of us). The closest thing to a real loser was Hank Cochran's *A-11*, which drew 4s and 5s, from which the obvious inference is that my team is pretty attached to Johnny Paycheck's version.

So what do we learn from this, comrades? Well, for one thing, the Lindleys seem to do a fair job of songpicking, though as Richard observed, "Anyone who has Miss Leslie's soul, talent and sidemen can shed light on even the oldest of chestnuts." This, however, is a complicating factor. Would a lesser artist using this material get the same high degree of tolerance from such a jaded audience? Probably not. My conclusion is that when it comes to singing covers everyone needs talent *and* smarts, and the less you have of one, the more you have to have of the other.

JC

EILEN JEWELL • BOUNDARY COUNTY ELENI MANDELL • MIRACLE OF FIVE

(self *****/Zedtone *****)

3rd Coast/Third Coast were originally a combination of description and metaphor, the motive for which was, quite frankly, that, in late 1996, Joe Horn and I found ourselves chafing at the self-imposed limitations of *The Great Texas Music Show* and *Music City Texas*. Joe changed his KSYM program's title to *Third Coast Music Network*, I changed the name of the magazine to, well, you know what.

The literal, littoral aspect has rather withered away. Ten years ago, there was a steady supply of music from (loosely) the Gulf Coast, but, with virtually no label support left, Conjunto, Cajun and Zydeco have become as hermetic as Polka, an archipelago of isolated self-releasing acts few of which have any interest in airplay or reviews. However, the liberating Greater Texas metaphor, which allowed *TCMN* and *3CM* to extend their boundaries to the four corners of America and beyond, is flourishing. It's an alternative landscape defined by music; Austin, mythic Lubbock, Memphis and Detroit, Chicago, New Orleans, Seattle and Boston dwarfing New York, Los Angeles and Nashville, the cities we all love to hate. In this metaphysical geography, a self-released album can make a wide space in the road more significant than Atlanta (rather oddly, nothing any use seems to come out of Atlanta).

Already skewed by my predilections (if I specialized in, let's say, Narcocorridos, the view would be dominated by San Jose), this perspective is further distorted by distance. What I actually know about Boston, for instance, depends on what I get in the mail and word of mouth, so, while some *3CM* subscribers may have shit fits about my abysmal ignorance, Beantown earns a place on this map simply by being the home of Sarah Borges, Dennis Brennan and The Stumbleweeds, oh and The Spurs, but that's good enough.

Word of mouth, from FARster Dan Ferguson (*Boudin Barndance*, WRIU, Kingston, RI), and a package in the mail have added another name, neotraditional folkie Eilen (rhymes with feelin')—do a search and Google rather peevisly asks 'Do you mean Ellen?') Jewell. The title track of her extraordinarily accomplished debut (very technically, it isn't, but the masters of an earlier album were destroyed in a studio fire) refers to Idaho's Canadian border, but she was born and raised far to the south, in Boise. After busking spells in Santa Fe and Venice Beach, Jewell wound up in Boston three years ago, mainly by chance. "If I hadn't had friends in Massachusetts, I'd have probably gone south, Austin or Memphis." While she loathes the weather ("they have, like, twenty words for rain here"), Boston has been good to Jewell, next month she'll mark two years of a Saturday night residency at Tir na nOg that's helped make her a local and regional favorite.

In German, eilen is a musical term directing a musician to perform a certain passage 'in a rushing style, to accelerate, or to increase the tempo,' which is, as Jewell herself acknowledges, is wonderfully ironic as all 13 of her originals are slow to medium paced. Even with a wonderful voice—she sounds like a rather less angular Gillian Welch—this might make **Boundary County** somewhat monotonous if she wasn't also an exceptional songwriter, with what she calls "the best band in the world" (they are pretty good). Like Welch, though more languorous and intimate, she combines a spare Appalachian sound with personal lyrics, and if she's going to be dogged for a while with Welch comparisons, there are much worse fates and a follow up, due later this year, may define her own individual identity.

My map of Boston may be sketchy, but, clear across the continent, LA is pretty much a 'Here Be Weasels' blank. I know musicians live there, in fact I know musicians who live there, but 'pay-to-play' hell simply isn't on my list of music destinations. I am, of course, buying into a stereotype of a huge and diverse metropolis, parts of which, Downey, home of the Alvin brothers, and North Hollywood, of Palomino Club fame, for instance, are on the 3rd Coast. Reeling off a list of 'must see' Silver Lake/Echo Park musicians, Eleni Mandell, herself proof of intelligent life, is quick to point this out, but then she too is guilty of stereotyping. Listening to her sixth album, she seems to me to be very obviously a torch singer, albeit a thoroughly modern, noirish one, updating the great tradition of Julie London, Lee Wiley and many other wonderful singers, most obviously Peggy Lee, with whom she shares a wide stylistic range, original material and a dreamy conversational contralto. However, Mandell, who aspires no higher than to be taken seriously as a singer-songwriter, a field far more crowded than, say, the New York Marathon, wants no part of being the premier torch singer of her generation, "Sparkly dresses and grand pianos... I'm not ready for cruise ships."

Admittedly torch has certain image problems, but then what genre, apart from Early Music, hasn't been commodified and schmothered in schmaltz? Nanci Griffith, who has spent a hell of a lot longer than Mandell aspiring to be taken seriously as a singer-songwriter, has just released an album of torch songs, which features no less than three songs by Mandell's musical hero and primary influence, Tom Waits. If, in reinventing herself as a torch singer, Griffith has read the zeitgeist right, she'll catch Mandell, who has been honing her cool, languid, sultry and elegant style over several albums and pretty much perfected it on this one, flatfooted. It seems rather odd to be taking issue with an artist over her goals and admiring her for talents she doesn't claim, but **Miracle Of Five** is excellent on Mandell's terms and superlative in ways she doesn't even want to acknowledge.

JC

Brentwood Tavern

6701 Burnet Road, Austin, TX

Jim's

Country
Jam

Hosted by

Jim Stringer & the AM Band

Ingredients: Honky-tonk, blue grass, rocka-billy, twang, cryin', beer, whinin', beer, geetar pickin' and beer

1st and 3rd Sundays of the month
6:30pm-9:30pm
Bring your instrument!!!

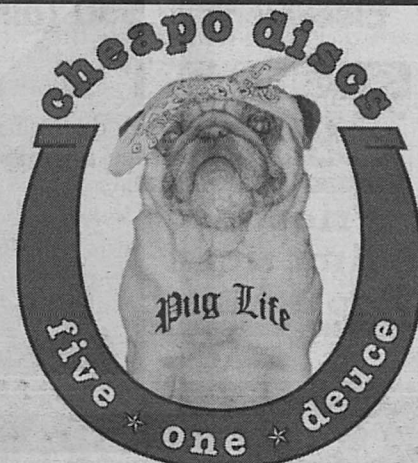
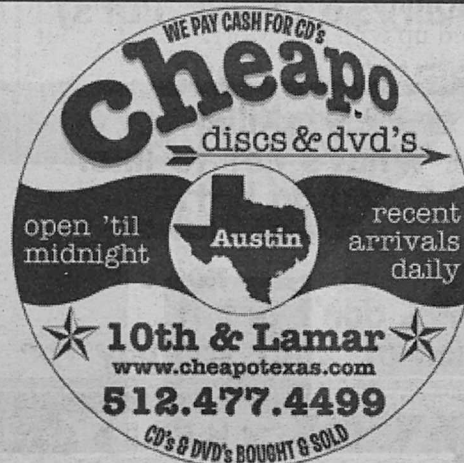


Buy-Sell-Trade

2928 Guadalupe
Austin, Tx. 78705
(512) 322-0660

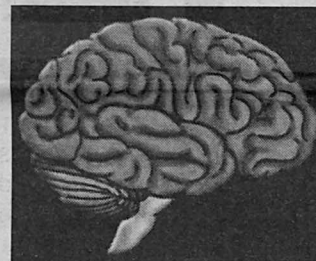
LPs-CDs-45s-78s-Cassettes-Posters-Mags
Blues-Jazz-Rock-R&B-Texas-Zydeco-Country

www.antonesrecordshop.com



Figment Studios

Recording Your Imagination
15th Year Anniversary



512-419-0193

www.figmentstudios.net

Tue 9th • Rusty Martin

Thu 11th • TBA

Fri 12th • Dirk Hamilton

Sat 13th • TBA

Tue 16th • Songwriters Open Mic
w/Glenn Allen & Kim McKenzie

Thu 18th • TBA

Fri 19th • Sisters Morales

Sat 20th • Los #3 Dinners

Sun 21st • Gospel Brunch, noon-3pm
with The Earfood Gospel Orchestra

Tue 23rd • Ruben V

Thu 25th • Slaid Cleaves

Fri 26th • Brave Combo

Sat 27th • Asylum Street Spankers

Tue 30th • Crimson Jazz Orchestra

www.casbeers.com

CASBEERS

A TRADITION...

1719 Blanco, San Antonio

210/732-3511

JANUARY 2007

Every WEDNESDAY

Acoustic Jam with Claude 'Butch' Morgan

Tue 2nd • Landis Armstrong & Tour De Force

Thu 4th • Fatt Catt Deluxe

Fri 5th • Billy Bacon & The Forbidden Pigs

Sat 6th • Ruben V

3rd COAST MUSIC

237 W Mandalay Dr, San Antonio, TX 78212
210/820-3748 • john@3rdcoastmusic.com
publisher/editor • John Conquest

SUBSCRIPTIONS (12 issues)
US/Canada • \$18 (1st class)/\$6 (email, PDFs)
Elsewhere • \$30 (air mail)/\$6 (email, PDFs)

SPONSOR
FARM

Friends of
American
Roots Music

REVIEWS CODE

***** Killer
***** What's not to like?
**** Can do better
*** Why did they bother?
** Piss on this noise
* ? I don't get it

% Fraction of what you pay for

COVERS: A CASE STUDY

October and November's issues were dominated by albums consisting largely, even entirely, of covers, which kept raising the problem of where each fell in the obscure to familiar spectrum. Trouble is, positioning them is unavoidably subjective, dependent age, affinity, taste and diligence. Some songs, at least for certain generations or aficionados of specific genres, are beyond familiar, fixed in the memory forever by the original or definitive versions, even ones you loathed (*American Pie*, for instance). Far more, never recorded by anyone (even Cindy Walker had plenty of these in her satchel), are beyond obscure. In between, are countless songs that you or I will never hear and of the ones we do, most will go in one ear and out the other, some will leave varying degrees of residual trace, a few will make a permanent impression.

Some years ago, during the Garth Ages, when Austin country musicians were stunned by the meteoric rise of BR5-49, I observed that what one of them dismissed as "Country Music 101" might well be, quite likely was, revelatory in Nashville. The point, of course, being that what's familiar to me may be obscure to you, and vice versa. So I figured that to get any kind of semi/quasi/sorta kinda objective slant, I needed several extra pairs of ears. Taking Miss Leslie & Her Juke Jointer's **Honky Tonk Happy Hour** as a case study, I asked some FAR reporters who rated it highly to classify her 15 covers as follows:

- 1 New to me, thanks Leslie
- 2 I haven't heard this in far too long, great to hear it again
- 3 Good standard, I never tire of stuff like this
- 4 I love the original and don't need a cover however well done
- 5 Country Music 101, way too obvious

My thanks to Richard Schwartz (*Amarillo Highway*, KZMU, Moab, UT), Danny Birch (*Radio Vagabond*, www.radiovagabond.com), Dave Chamberlain (*Sagebrush Boogie*, WRFG, Atlanta, GA) and Joe Farara (*Fancy Eatin' Table*, WJSC, Johnson, VT), who went to the trouble of indulging me in this. Whether they, or rather we, as I threw in my own 2¢ worth, are a scientific sample is well open to question, but what came out of this was a surprising degree of unanimity. Even when we differed, it was almost always by only one gradation, 1/2 or 2/3. The major exception was *You've Still Got A Place In My Heart*, for which Schwartz created a sixth level, "shouldn't have been done even once," a verdict with which I tend to agree.

Leslie's big winners were Glenn Barber's *Yes, Ma'am, He Found Me In A Honky Tonk*, George Jones' *Everything Ain't Right* and *Ship Of Love*, Johnny Paycheck's *I'm Barely Hanging On To Me*, Mel Tillis' *The Arms Of A Fool* and Connie Smith's *Cry, Cry, Cry*, which pulled mostly 1s or 2s, though Jones' *Things Have Gone To Pieces* had a string of 2s wrecked by a single 5 (Joe was a little harder to please than the rest of us). The closest thing to a real loser was Hank Cochran's *A-11*, which drew 4s and 5s, from which the obvious inference is that my team is pretty attached to Johnny Paycheck's version.

So what do we learn from this, comrades? Well, for one thing, the Lindleys seem to do a fair job of songpicking, though as Richard observed, "Anyone who has Miss Leslie's soul, talent and sidemen can shed light on even the oldest of chestnuts." This, however, is a complicating factor. Would a lesser artist using this material get the same high degree of tolerance from such a jaded audience? Probably not. My conclusion is that when it comes to singing covers everyone needs talent *and* smarts, and the less you have of one, the more you have to have of the other.

JC

EILEN JEWELL • BOUNDARY COUNTY

ELENI MANDELL • MIRACLE OF FIVE

(self *****/Zedtone *****)

3rd Coast/Third Coast were originally a combination of description and metaphor, the motive for which was, quite frankly, that, in late 1996, Joe Horn and I found ourselves chafing at the self-imposed limitations of *The Great Texas Music Show* and *Music City Texas*. Joe changed his KSYM program's title to *Third Coast Music Network*, I changed the name of the magazine to, well, you know what.

The literal, littoral aspect has rather withered away. Ten years ago, there was a steady supply of music from (loosely) the Gulf Coast, but, with virtually no label support left, Conjunto, Cajun and Zydeco have become as hermetic as Polka, an archipelago of isolated self-releasing acts few of which have any interest in airplay or reviews. However, the liberating Greater Texas metaphor, which allowed *TCMN* and *3CM* to extend their boundaries to the four corners of America and beyond, is flourishing. It's an alternative landscape defined by music; Austin, mythic Lubbock, Memphis and Detroit, Chicago, New Orleans, Seattle and Boston dwarfing New York, Los Angeles and Nashville, the cities we all love to hate. In this metaphysical geography, a self-released album can make a wide space in the road more significant than Atlanta (rather oddly, nothing any use seems to come out of Atlanta).

Already skewed by my predilections (if I specialized in, let's say, Narcocorridos, the view would be dominated by San Jose), this perspective is further distorted by distance. What I actually know about Boston, for instance, depends on what I get in the mail and word of mouth, so, while some *3CM* subscribers may have shit fits about my abysmal ignorance, Beantown earns a place on this map simply by being the home of Sarah Borges, Dennis Brennan and The Stumbleweeds, oh and The Spurs, but that's good enough.

Word of mouth, from FARster Dan Ferguson (*Boudin Barndance*, WRIU, Kingston, RI), and a package in the mail have added another name, neotraditional folkie Eilen (rhymes with feelin'—do a search and Google rather peevishly asks 'Do you mean Ellen?') Jewell. The title track of her extraordinarily accomplished debut (very technically, it isn't, but the masters of an earlier album were destroyed in a studio fire) refers to Idaho's Canadian border, but she was born and raised far to the south, in Boise. After busking spells in Santa Fe and Venice Beach, Jewell wound up in Boston three years ago, mainly by chance. "If I hadn't had friends in Massachusetts, I'd have probably gone south, Austin or Memphis." While she loathes the weather ("they have, like, twenty words for rain here"), Boston has been good to Jewell, next month she'll mark two years of a Saturday night residency at Tir na nOg that's helped make her a local and regional favorite.

In German, eilen is a musical term directing a musician to perform a certain passage 'in a rushing style, to accelerate, or to increase the tempo,' which is, as Jewell herself acknowledges, is wonderfully ironic as all 13 of her originals are slow to medium paced. Even with a wonderful voice—she sounds like a rather less angular Gillian Welch—this might make **Boundary County** somewhat monotonous if she wasn't also an exceptional songwriter, with what she calls "the best band in the world" (they are pretty good). Like Welch, though more languorous and intimate, she combines a spare Appalachian sound with personal lyrics, and if she's going to be dogged for a while with Welch comparisons, there are much worse fates and a follow up, due later this year, may define her own individual identity.

My map of Boston may be sketchy, but, clear across the continent, LA is pretty much a 'Here Be Weasels' blank. I know musicians live there, in fact I know musicians who live there, but 'pay-to-play' hell simply isn't on my list of music destinations. I am, of course, buying into a stereotype of a huge and diverse metropolis, parts of which, Downey, home of the Alvin brothers, and North Hollywood, of Palomino Club fame, for instance, are on the 3rd Coast. Reeling off a list of 'must see' Silver Lake/Echo Park musicians, Eleni Mandell, herself proof of intelligent life, is quick to point this out, but then she too is guilty of stereotyping. Listening to her sixth album, she seems to me to be very obviously a torch singer, albeit a thoroughly modern, noirish one, updating the great tradition of Julie London, Lee Wiley and many other wonderful singers, most obviously Peggy Lee, with whom she shares a wide stylistic range, original material and a dreamy conversational contralto. However, Mandell, who aspires no higher than to be taken seriously as a singer-songwriter, a field far more crowded than, say, the New York Marathon, wants no part of being the premier torch singer of her generation, "Sparkly dresses and grand pianos... I'm not ready for cruise ships."

Admittedly torch has certain image problems, but then what genre, apart from Early Music, hasn't been commodified and schmothered in schmaltz? Nanci Griffith, who has spent a hell of a lot longer than Mandell aspiring to be taken seriously as a singer-songwriter, has just released an album of torch songs, which features no less than three songs by Mandell's musical hero and primary influence, Tom Waits. If, in reinventing herself as a torch singer, Griffith has read the zeitgeist right, she'll catch Mandell, who has been honing her cool, languid, sultry and elegant style over several albums and pretty much perfected it on this one, flatfooted. It seems rather odd to be taking issue with an artist over her goals and admiring her for talents she doesn't claim, but **Miracle Of Five** is excellent on Mandell's terms and superlative in ways she doesn't even want to acknowledge.

JC

JOHN THE REVEALATOR

Big screw up last month was forgetting, for the third time, to change the date on the cover. You'd think over 17 years I'd have learned to do that right away, but oh no. Couple of wrong names in the FAR chart, **Eilen Jewell** being listed as Ellen, **Joey Allcorn** as Jerry. Problem here is that I cut and paste from emails and if the first FARster to report an album misremembers the name of the act or the album title, and I'm not familiar with either one and don't notice that other reports offer variants, such errors tend to get perpetuated.

♦ Former Austin Lounge Lizard, currently playing mandolin in Sarah Elizabeth Campbell's Banned, **Paul Sweeney** doesn't dispute my claim to have written the first story which linked the International Bluegrass Association and The Doors, but tells me "There actually is a connection between **bluegrass** and **The Doors**, although it predates IBMA. On The Doors' **Soft Parade**, there's a song called *Running Blue*, written by their guitarist, Robbie Krieger. The song has an instrumental interlude which features mandolin and fiddle. The mandolin player was none other than **Jesse McReynolds**, and the fiddler was **Jim Buchanan**. I have no idea how they hooked up with Jim Morrison & Co, but they are credited."

♦ Announcing a forthcoming *Great Performances* featuring **Jerry Lee Lewis** with his **Last Man Standing** duet partners (BB King, Merle Haggard, Willie Nelson, Little Richard, Bruce Springsteen, Neil Young, Mick Jagger, Eric Clapton, etc), PBS' website says "Nearly 50 years after the release of his first single (and amassing a long list of hits, including *Whole Lotta Shakin' Goin' On*, *Good Golly Miss Molly*, and *Baby Baby Bye Bye*)..." Observant reader Jim King sardonically notes, "*Baby Baby Bye Bye* was a hit? I did not know that!" Be nice if PBS knew what they're talking about.

♦ For several years, **3CM** has been printed at the *Round Rock Leader*, but last month Cox Newspapers bought the *Leader* and shut down the press. In theory, all the *Leader's* customers will now be printed at—gasp!—the *Austin American-Statesman*, but the move required that I make some changes (for a start they can't fold the mag the way it's been for the last nine years or so). I'm not sure if this is going to work out and this is more or less how it's going to be from now on, or I'll have to find another printer, but bear with me.

♦ One note: **Anna Fermin** sent me her album in November but didn't start in on radio until December. Expect to see her in FAR & Away 2007.

JC's BEST OF 2006

ALBUM

- 1 Anna Fermin's Trigger Gospel: Go
- 2 Butch Hancock: War And Peace
- 3 Dayna Kurtz: Another Black Feather
- 4 David Rodriguez: Sign Of Live
- 5 Dave Insley: Here With You Tonight
- 6 Miss Leslie & Her Juke Jointers: Honky Tonk Happy Hour

DEBUT ALBUM

- 1 Carrie Rodriguez: Seven Angels On A Bicycle
- 2 Sam Baker: Mercy
- 3 Jessie Lee Miller: Now You're Gonna Be Loved

VARIOUS ARTISTS/TRIBUTE ALBUM

- 1 American Music: The Hightone Records Story
- 2 A Case For Case: A Tribute To The Songs Of Peter Case
- 3 Heartworn Highways

REISSUE/HISTORIC ALBUM

- 1 Don Walser: Texas Legend
- 2 Fern Jones: The Glory Road
- 3 Mary Cutrufello & The Havoline Supremes /Who To Love & When To Leave

FEMALE ARTIST

- 1 Dayna Kurtz
- 2 Carrie Rodriguez
- 3 Jessie Lee Miller

MALE ARTIST

- 1 Michael Weston King
- 2 Dave Insley
- 3 Bill Kirchen

SONGWRITER

- 1 Chip Taylor
- 2 Butch Hancock
- 3 Michael Weston King

BEST IN THE INDUSTRY

- 1 Darrell Anderson (Hightone)
- 2 Matt Eskey (Freedom/Texas Music Roundup)
- 3 Fred Boenig (Americana Media)

FAR & AWAY 2006

So, how was 2006 for you? Judging by nominations, no less than 63 for Album of the Year, with Wayne Hancock squeaking ahead of a very tightly packed field, the FARsters liked it pretty well. In other categories, there were some rather more decisive wins and even places and shows, Blaze Foley (Reissue/Historic) getting the highest number of votes, by quite a margin, followed by **A Case for Case** (VA/Tribute), Carrie Rodriguez (Debut), **The Pilgrim** (VA/Tribute), Rosanne Cash (Female Artist), Sam Baker (Debut), Neko Case (Female Artist), Darrell Anderson@Hightone (Best In Industry), Johnny Cash (Reissue/Historic) and James Talley (Reissue/Historic).

The only real surprises, at least to me, were Rosanne Cash and Neko Case, both of whom had respectable if not spectacular showings in the monthly charts, but ended up ahead of artists who scored #1s during the year. I was disappointed that **Don Walser: Texas Legend** didn't get hardly any votes, but then these deals are rather dependent on the quality of service provided by labels and artists (with a side order of how well radio station libraries are organized, or how porous they are). I tell people that the FAR DJs play what they like, not what they're told to like, and this is what they collectively liked in 2006.

ALBUM OF THE YEAR

- #1 WAYNE HANCOCK: TULSA
- 2 Rosanne Cash: Black Cadillac
- 3 Neko Case: Fox Confessor Brings The Flood
- 4 Bruce Springsteen: We Shall Overcome
- 5 Darrell Scott: The Invisible Man
- 6 Solomon Burke: Nashville
- 7 Chris Knight: Enough Rope
- 8 Miss Leslie & Her Juke-Jointers: Honky Tonk Happy Hour
- 9 Paul Burch: East To West
- 10 I See Hawks in LA: California Country
- 11 Johnny Cash: American V; A Hundred Highways
- 12 Cornell Hurd Band: Texas By Night
- 13 Dave Insley: Here With You Tonight

DEBUT ALBUM

- #1 CARRIE RODRIGUEZ: SEVEN ANGELS ON A BICYCLE
- 2 Sam Baker: Mercy
- 3 Eilen Jewell: Boundary County
- 4 Jessie Lee Miller: Now You're Gonna Be Loved

VARIOUS ARTISTS/TRIBUTE ALBUM

- #1 A CASE FOR CASE:
A TRIBUTE TO THE SONGS OF PETER CASE
- 2 The Pilgrim; A Celebration Of Kris Kristofferson
- 3 Willie Nelson: You Don't Know Me; The Songs Of Cindy Walker
- 4 Sail Away: The Songs Of Randy Newman
- 5 Heartworn Highways

REISSUE/HISTORIC ALBUM

- #1 BLAZE FOLEY & THE BEAVER VALLEY BOYS:
COLD, COLD WORLD
- 2 James Talley: Got No Bread, No Milk, No Money,
But We Sure Got A Lot Of Love
- 3 Johnny Cash At San Quentin
- 4 Johnny Cash: Personal File
- 5 Waylon Jennings: Nashville Rebel
- 6 Gram Parsons: The Complete Reprise Sessions

FEMALE ARTIST

- #1 ROSANNE CASH
- 2 Neko Case
- 3 Miss Leslie
- 4 Carrie Rodriguez
- 5= Anna Fermin • Irma Thomas

MALE ARTIST

- #1 ALEJANDRO ESCOVEDO
- 2 Wayne Hancock
- 3 Dave Insley
- 4 Jon Dee Graham
- 5 Darrell Scott
- 6 Chip Taylor

SONGWRITER

- #1 BUTCH HANCOCK
- 2 Darrell Scott
- 3 Chip Taylor
- 4 Sam Baker
- 5 Tom Russell
- 6 Tom Waits

BEST IN THE INDUSTRY

- #1 DARRELL ANDERSON (HIGHTONE)
- 2 Joe Swank (Yep Roc)
- 3 Lynn Lancaster (Sugar Hill)
- 4 Chris Thomas (Palo Duro)
- 5 Vicki Lucero (Propaganda Group)

FREEFORM AMERICAN ROOTS #89

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs
DURING DECEMBER 2006

#1 ANNA FERMIN'S TRIGGER GOSPEL: GO

(sighlow) *B&C/*CP/*DT/*N&T/*RC/*TF/*TJ

- 2 Blaze Foley & The Beaver Valley Boys: Cold, Cold World
(Lost Art) *DA/*EB/*RJ/*TR
- 3 Tom Waits: Orphans (Anti-) *BB/*DF/*GM/*MDT/*MR/*ST
- 4 Miss Leslie & Her Juke Jointers: Honky Tonk Happy Hour
(Zero Label) *ND/*SH
- 5 Wayne Hancock: Tulsa (Bloodshot) *DV/*LG
- 6 Solomon Burke: Nashville (Shout! Factory) *BP/*CS/*JS/*RH
- 7 Joan Osborne: Pretty Little Stranger (Vanguard) *DS
- 8 Kreg Viesselman: The Pull (Red Kite) *JB/*T&J
- 9= Gob Iron: Death Songs For The Living
(Transmit Sound) *JR/*T&C
- Ramsey Midwood: Popular Delusions & The Madness Of Cows
(Farm Wire) *JM/*TG
- 10 Sean Mencher (Goofin') *WR
- 11 Eilen Jewell: Boundary County (self) *JP/*TA
- 12 Bill Kirchen: Hammer Of The Honky Tonk Gods
(Proper American) *BR
- 13 Austin Lounge Lizards: The Drugs I Need (Blue Corn)
- 14 Sally Spring: Mockingbird (Snifinup) *RE
- 15 Keith Sykes: Let It Roll (Fat Pete) *GF
- 16 Butch Hancock: War And Peace (Two Roads) *MF
- 17 David Brake & That Damn Band: Spin Around
(Westerland) *OO
- 18 Jim Lauderdale: Country Super Hits Vol 1 (Yep Roc) *AB
- 19= Michael Brennan: Cautious Man (Red Rows) *KD
- Mary McCaslin: Better Late Than Never (self) *GS
- Audrey Auld Mezera: Lost Men and Angry Girls
(Reckless) *MN
- The Skylighters (Red Beet)



*XX = DJ's ALBUM OF THE MONTH

Freeform American Roots is compiled from reports provided by 140 freeform DJs in the US, Canada, Europe, Australia, New Zealand and Uruguay. More information can be found at www.accd.edu/tcmn/far



JANUARY ARRIVALS & DEPARTURES

- | | |
|---|---|
| 1st --- Slim Willet • 1919 Victor, TX | 20th - Hank Snow † 1999 |
| ----- Sandy Nelson | 21st - Albert Lee • 1943 Leominster, UK |
| • 1938 Santa Monica, CA | ----- Lee Roy Parnell • 1956 Abilene, TX |
| ----- Magic Sam † 1969 | ----- Danny Barnes • 1961 Belton, TX |
| ----- Lee Dorsey † 1986 | 22nd Hawkshaw Hawkins |
| ----- Stephane Grappelli † 1997 | • 1921 Huntingdon, WV |
| 2nd -- Mercy Dee Walton † 1962 | ----- King Karl • 1931 Grand Coteau, LA |
| 3rd -- Rabon Delmore • 1916 Elkmont, AL | ----- Red Steagall • 1937 Gainesville, TX |
| ----- Randy Garibay | ----- Speedy Sparks • 1945 Houston, TX |
| • 1939 San Antonio, TX | 23rd - Esther Phillips • 1935 Galveston, TX |
| ----- Jimmy Heap † 1977 | ----- Johnny Kidd • 1939 London, UK |
| ----- Grady Martin † 2001 | ----- Tim Hardin • 1941 Eugene, OR |
| 4th -- Larry Davis • 1936 Kansas City, MO | 24th - Dave Bartholomew |
| ----- Freddy Cannon • 1940 Lynn, MA | • 1920 Edgard, LA |
| ----- Ernie Durawa • 1942 San Antonio, TX | ----- Lee Dorsey • 1924 New Orleans, LA |
| ----- Chris Hillman • 1944 Los Angeles, CA | ----- Stoney Edwards • 1929 Seminole, OK |
| 5th -- Little Richard • 1935 Macon, GA | ----- Cornell Hurd • 1949 Honolulu, Hawaii |
| ----- Molly O'Day † 1987 | 25th - Cab Calloway • 1907 Rochester, NY |
| ----- Wilf Carter † 1996 | ----- Alton Delmore • 1908 Elkmont, AL |
| ----- Bobby Marchan † 1999 | ----- Johnny Ace † 1954 |
| 6th -- Hugh Farr • 1903 Llano, TX | 26th - Harry Choates • 1922 Rayne, LA |
| ----- Leadbelly † 1949 | ----- Rattlesnake Annie • 1941 Paris, TN |
| ----- Joe King Carrasco • 1953 Dumas, TX | ----- Peck Kelley † 1980 |
| ----- Tish Hinojosa • 1955 San Antonio, TX | 27th - Scotty Moore • 1931 Gadsden, TN |
| ----- Anna Fermin | ----- Will T Massey • 1968 San Angelo, TX |
| • 1970 Manila, The Philippines | ----- Bob Luman † 1978 |
| ----- Roy Orbison † 1988 | 28th - Billy Williams • 1916 Waco, TX |
| 7th -- Tom Waits • 1949 Pomona, CA | ----- Dorsey Burnette • 1932 Memphis, TN |
| ----- Bill Boyd † 1977 | ----- Charles Neville |
| 8th -- Floyd Tillman • 1914 Ryan, OK | • 1938 New Orleans, LA |
| ----- Johnny Otis • 1921 Vallejo, CA | ----- Adam Landreneaux † 1973 |
| ----- Big Walter Horton † 1981 | ----- Freddie King † 1976 |
| ----- Marty Robbins † 1982 | ----- Hoagy Carmichael † 1981 |
| 9th -- Dan Hicks • 1941 Little Rock, AR | 29th - Rose Lee Maphis |
| 10th - Rich Minus • 1940 San Antonio, TX | • 1922 Baltimore, MD |
| ----- Otis Redding † 1967 | ----- Ed Bruce • 1939 Keiser, AR |
| ----- Faron Young † 1996 | ----- Tim Hardin † 1980 |
| 11th - Big Mama Thornton | 30th - Joaquin Murphy |
| • 1926 Montgomery, AL | • 1923 Hollywood, CA |
| ----- Brenda Lee • 1944 Lithonia, GA | ----- Bo Diddley • 1928 McComb, MS |
| ----- Troy Campbell | ----- Skeeter Davis • 1931 Dry Ridge, KY |
| • 1964 Germantown, OH | ----- John Hartford • 1937 New York, NY |
| ----- Fiddlin' Johnny Carson † 1949 | 31st - June Tabor • 1947 Warwick, UK |
| 12th - Clifton Chenier † 1987 | ----- Rick Nelson † 1985 |
| 13th - Conni Hancock • 1957 Lubbock, TX | ----- Floyd Cramer † 1997 |
| 14th - Charlie Rich • 1932 Colt, AR | ----- Robert Pete Williams † 1980 |
| 15th - AP Carter • 1891 Mace Springs, VA | |
| ----- Rose Maddox • 1926 Boaz, AL | |
| ----- Jesse Belvin • 1932 San Antonio, TX | |
| ----- Fats Waller † 1943 | |
| ----- Betty Elders • 1949 Raleigh, NC | |
| ----- Steve Forbert • 1954 Meridian, MS | |
| ----- Valerio Longoria † 2000 | |
| 16th - Shelby Singleton • 1931 Waskom, TX | |
| 17th - Spade Cooley | |
| • 1910 Pack Saddle Creek, OK | |
| ----- Arthur Neville | |
| • 1937 New Orleans, LA | |
| ----- Nat Stuckey • 1937 Cass Co, TX | |
| ----- Big Joe Williams † 1982 | |
| 18th - Wilf Carter | |
| • 1904 Port Hilford, NS, Canada | |
| ----- Eddie Cleanhead Vinson | |
| • 1917 Houston, TX | |
| ----- Professor Longhair | |
| • 1918 Bogalusa, LA | |
| ----- John Reed • 1945 Charleston, SC | |
| ----- Jacky Ward • 1946 Groveton, TX | |
| ----- Blaze Foley • 1949 Marfa, TX | |
| ----- Don Santiago Jimenez † 1984 | |
| 19th - Little Jimmy Dickens • 1925 Bolt, WV | |
| ----- Phil Ochs • 1940 El Paso, TX | |


Threadgill's World HQ

301 W Riverside
7th, Gospel Silvertones, 11am
21st, Durden Family, 11am

Threadgill's Old #1

6416 N Lamar
3rd, Paul LeMond
10th, Ethan Azarian
17th, Cheatin' Hearts
31st, Paul LeMond

www.threadgills.com



Michael Weston King

A New Kind Of Loneliness

At present, King is one of the world's greatest songwriters

FEEDBACK

A singer/songwriter of unique insight and ability. A thoughtful, probing troubadour, King's songs make a deep emotional connection, sometimes in the most unlikely of ways

USA ENTERTAINMENT NEWS & VIEW

Like Tim Hardin, Phil Ochs or Townes Van Zandt, King transmutes squalor and self-laceration into pure gold... his craft seems to thrive on adversity

MOJO

OUT NOW
on Poptown Records

The stunning new album from arguably Britain's finest singer songwriter of the past few years.

Featuring guest appearances from Ron Sexsmith, Jackie Leven, Herb Petersen and founder member of The Byrds and The Flying Burrito Brothers, Chris Hillman.



www.michaelwestonking.com
www.poptownrecords.com

